



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

suo ad paume iij s. Liberatum Ricardo de Yiuete per preceptum domini de debito sibi prestito pro eodem ludo cum fratribus suis apud Caleys per vices j maille iij. s. j roial iij s. .j. est⁵ Ph iij. s. iij. d. Item solutum Iohanni de Neubourne pro vadiis esistenti apud Caleys per xvij dies capienti per diem xij d. per preceptum domini Rogeri xvij s. Item per idem tempus iij garcionibus, R. de Aula, W. Ferthing, N. Walsham pro vadiis suis, quolibet capiente per diem iij d. per preceptum domini Rogeri xvij s. Liberatum domino ad afferendum pro .j. falconario infirmo ij. d. pro vadio j. garcionis H. Engl' existi cum familia domini ibidem per idem tempus iij. s. Solutum Iohanni de Burlee de debito domini per preceptum suum j. real iij. s. Liberatum Thome de Bernewelle pro expensis cum domino ibidem per preceptum domini Rogeri vt patet per indenturam lxxiij s. vj. d. Item Philippo valletto domini Theobaldi Mounteneye pro expensis suis et equi sui ibidem per preceptum domini Rogeri vt per indenturam xv s. viij d. Liberatum domino apud Caleys in camera sua nocte qua recessit versus Angliam j. roial precii iij. s. Liberatum gaillard' per preceptum domini j. real iij. s.

Summa xvij. li. x. s. viij. d.

Versus Angliam. } Item redeundo versus Angliam die Sabbati in vigilia Omnium Sanctorum pro portagio et cariagio hernesii domini de Dele vsque Sandwic' et allocatum equestris pro diuersis iij s. vij d. Ad prandium domini eodem die apud Sandwic' cum fratre suo domino E. et Duce Britannie xxv. s.⁶

* * * * *

Die Dominica in festo Omnium Sanctorum apud Sandwic' pro focale in camera domini mane iij d.

* * * * *

Die lune ij die Nouembris pro expensis familie apud Boghton pane et ceruisia iij d.

* * * * *

Die Martis iij die Nouembris apud Derteford ad iantaculum familie ibidem pane iij d.

Lionel's arrival. I refer to the payment of 18 s. to John de Neubourne "pro vadiis existi apud Caleys per xvij dies" and to the payment of 18 s. and of 3 s. to "iij garcionibus," and to H. Engl', "per idem tempus." If we are right in taking these payments as an indication that Lionel stayed at Calais 18 days, he arrived there on 13 October. For, as appears from our document, he left Calais on the night of 30 October. The payment to Chaucer, therefore, must be dated somewhere between 13 October (or, at the earliest, 9 October) and 30 October, 1360.

⁵esc?, my copyist queries.

⁶"Under this and the following heads," says my copyist, "the expenses are chiefly for carriage, candles, fuel, wine, pies, beer, etc., at various places."

* * * * *

Eodem die ad prandium Lond' iij s.

* * * * *

Pro cariagio hernesii domini venientis de Caleys, de Billingesgate vsque ad hospiciu domini viij d.⁷

* * * * *

The payment to Chaucer for carrying letters to England, then, was made at the command of the earl of Ulster, not "per preceptum domini Regis," and the document proves that Chaucer remained in Lionel's service at least as late as October, 1360.⁸ The date at which the poet entered the service of the king is still quite uncertain.

SAMUEL MOORE.

Bryn Mawr College.

A Concordance to the Poems of William Wordsworth. Edited for the Concordance Society by LANE COOPER, Assistant Professor of the English Language and Literature in Cornell University. London: Smith, Elder & Co. New York: E. P. Dutton & Co., 1911. \$12.50.

This is the second work to appear under the auspices of the Concordance Society, having been preceded by the *Concordance to Gray*, edited by Professor Albert S. Cook. While necessarily large, containing close upon 211,000 quotations, it is not inconvenient in size, being considerably smaller than Bartlett's *Concordance to Shakespeare*.

The work is based upon the most accurate text of the collected poems, that of the *Oxford Wordsworth*, edited by Mr. Thomas Hutchinson. Variant passages, as a rule, have not been taken into account, except in the case of *An Evening Walk* and *Descriptive Sketches* (texts of 1793). In addition,

⁷These extracts have been verified by collation of the proof sheets with the original ms.

⁸For the date, see above, note 4. Since we know that Chaucer was in Lionel's household in the year 1357 [?] (*Life Records*, Document 33), it is fair to presume that he continued in the earl's service at least until October, 1360. The fact that the king contributed in the early part of 1360 to Chaucer's ransom proves nothing to the contrary, for among the other entries in the same Household Account (*Life Records*, Document 34) we find a payment of £10 for "Georgio, valetto Comitisse Vltonie."

The Recluse, book 1, and other fragments and minor poems reprinted by Knight and Nowell Smith have been included. The number of the page in the *Oxford Wordsworth* (or, exceptionally, of the volume and page of Knight or Nowell Smith or the *Letters*) is given in each case, greatly facilitating reference :

Alone. Voyaging through strange seas of Thought,
alone. 650 *Prelude* 3. 63

The complete line of verse is given for each occurrence of every significant word. In addition to the words usually recorded, partial lists are given for *like*, bringing together a collection of nearly 700 similes, and for *I, me, mine, my*, bringing together all the significant passages in which the poet speaks of himself in the first person. The total number of words used by Wordsworth in his poems is estimated by the editor at about 20,000, as compared with 24,000 for Shakespeare and 2000 for the poems of Milton. When it is taken into account that Wordsworth deliberately limited his vocabulary, according to principles broadly laid down by himself in the *Preface* to the *Lyrical Ballads* of 1800, and that he also, with rare exceptions, limited his subject-matter by excluding "the moving accident," the passion of love, humorous subjects, and satire, the number would strike us as surprisingly large, did we not reflect that his habitual minuteness of observation and precision of statement would necessarily lead to a constant discrimination between synonyms, and thus to a large vocabulary.

The methods followed in preparing the *Concordance*, explained at some length by the editor in the *Preface*, were such as to ensure speed and accuracy. Forty-six collaborators, supplied with explicit directions, and uniform apparatus of printed copies of their sections of the text, slips, and stamps with movable rubber type, began work simultaneously. Instead of transcribing the quotations, the workers cut out the lines from the printed page, and pasted them on slips, thus avoiding the possibility of countless clerical errors. The page-numbers and the titles, or abbreviated titles, of the poems were stamped on the slips, leaving only the concordance-word and the line-number to be recorded in script. After their assembling and final alphabetization, the slips

under each letter of the alphabet were numbered consecutively with an automatic stamp. As a result of this collaboration, of the mechanical helps mentioned, and of systematic procedure in all stages of the work, the manuscript was ready for the printer in seven months' time. If there had not been some delay in finding a publisher, the volume might have been before the public in eighteen months from the time of beginning work. (It took twenty years to prepare Bartlett's *Concordance to Shakespeare*.) It seems safe to predict that future makers of concordances to the English poets will profit by the time- and labor-saving methods devised by Professor Cooper. Copies of his directions to collaborators may be obtained from him by those interested.

The value of a concordance is, of course, far more than that of an alphabetical index to facilitate the tracing of quotations, or of an inventory to make possible an estimate of the total number of different words used by a given writer. More important is its use as an aid to interpretation, by enabling the inquirer to examine all the passages in which some puzzling word occurs, and by bringing together passages related in subject or in thought. "The main function of the *Concordance*," writes the editor, "is to aid the attentive reader, whose coming is anticipated in Wordsworth's *Preface to The Excursion*, in discovering the vital relation between the longer poems, which are likened to the antechapel and the body of a Gothic church, and the 'minor pieces,' which correspond 'to the little cells, oratories, and sepulchral recesses, commonly included in those edifices.'" It may be mentioned that in arranging the manuscript for the printer, the editor discovered three hitherto undetected relationships, in two cases amounting to identity, between minor poems. The sonnet, *Author's Voyage Down the Rhine* ("The confidence of Youth our only Art"), published by Wordsworth only in the volume of 1822, underwent an interesting transformation and reappeared in No. 12 in Part III of the *Ecclesiastical Sonnets*. The lines describing the voyager's experiences were adapted to illustrate by a figure the experience of the student of church history. The sonnet, "My Son ! behold the tide already spent," was identified as almost word for word the conclusion of *A Fact, and an*

Imagination, and the fragment, "O Bounty without measure," was identified as the last lines of *The Cuckoo Clock*. It is not likely that any more revelations of exactly this kind will be made by the *Concordance*, but in skilful hands it will become the means to much significant interpretation of the poet's work.

The *Concordance* forms a subject-index to Wordsworth's poems. It shows upon what subjects he has chosen to speak, and (supplemented by the context) what he has said of them. It also shows of what subjects he has chosen not to speak, a consideration not to be neglected. Professor Legouis's *Early Life of William Wordsworth*, the most illuminating study of the poet yet published, was composed with the aid of a partial concordance to *The Prelude*, composed for the purpose. Such labor is now spared to future students.

Many generalizations about the tendencies of Wordsworth's poems may be derived from the examination of significant words in the *Concordance*. In many cases, these will be simply the confirmation of what is familiar to every reader. No one will be surprised at the frequency of the words *nature* and *natural* (a total of about 680 occurrences), but the words *man* and *mind* (with its derivatives) are each used still more frequently. The poet's teaching is constructive and optimistic. He says,

We live by Admiration, Hope, and Love.

We are prepared to find words expressive of admiration, hope, and love more numerous than their contraries. *Praise* is used more often than *blame*, *hope* than *fear*, *love* (761 times) than *hate* (23 times); *good* than *bad*, *wicked*, and *evil*; *happy* than *wretched* and *miserable*; *joy* than *sorrow*, *grief*, or *pain*. But as deep distress may humanize the soul, we find no such extreme disproportion in the last group of instances as that between *love* and *hate*. The word *beauty* with its derivatives runs to over 600 instances; the word *ugliness* occurs not at all, *ugly* but once, *hideous* thirteen times. Wordsworth dwells upon what is cheering or ennobling: upon objects and emotions that helped to constitute

The bond of union between life and joy.

Though he welcomed frequent sights of what is to

be borne, he did not customarily choose for his subject-matter what is unpleasant, painful or discouraging.

Wordsworth's own account of his diction is familiar. His principle of selection is, however, laid down only in general terms. His "selection of the language really spoken by men" was intended to be such as would "separate the composition from the vulgarity and meanness of ordinary life." He wished to avoid "phrases and figures of speech which from father to son have been regarded as the common inheritance of Poets," in other words, "poetic diction." He aimed at a "manly" style. He said, "my ideas are expressed in language fitted to their relative importance"—a memorable statement, which should be pondered over by all who write in verse or prose. Professor Legouis's discussion of Wordsworth's "poetic diction" in the poems of 1793 is a model of its kind. The *Concordance* should facilitate an equally careful study of other aspects of his vocabulary. A few random observations may be set down here, as perhaps throwing light on his practice. Most words expressive of what is physically repulsive, for instance *filth*, *filthy*, are entirely absent. Amid a total of several hundred instances of *lake*, *ocean*, *river*, *sea*, and *stream*, the commonplace *canal* is mentioned but once. *Wine* is mentioned ten times, *ale* four times, *beer* not at all. *Dog*, with its plural and its various compounds, occurs about fifty times: *cur* only twice, both times in *The Borderers*, an early work of exceptional character. As might be expected, other words of rare occurrence point to similarity of treatment in the poems in which they are found or to nearness in date of composition. Thus the word *devil*, with its plural (six times in all), occurs only in *The Borderers*, *The Idiot Boy*, *The Waggoner*, *Peter Bell*, and in an adaptation from Juvenal. It would be interesting, if Professor F. N. Scott's list of "Hated Words" (given in an unpublished paper read before the Modern Language Association some years ago) were at hand, to see how many of the verbal prejudices now current in America, were felt, consciously or unconsciously, by Wordsworth. Certain at least it is that the words *woman* and *woman's* predominate over *women* in the ratio of seven to one, and that the form *women's* does not occur at all. What Professor Scott found to be the most detested word of

all, namely, *victuals*, is not used. It is curious to note the "Americanism" *I guess* with its eight occurrences, and the imputed "Americanism" *the same* (in the sense of "it"), with perhaps a score. *Oftentimes*, another word now entitled to the name of "Americanism," for the *New English Dictionary* designates it as "now only *arch.* and *literary*," whereas in this country it seems to be becoming more and more current, is found 31 times, more frequently than *ofttimes*, its more legitimate predecessor. These examples must suffice. The vocabulary of Wordsworth, who used words with scrupulous precision and with unflinching regard for the best literary tradition, is deserving of close study.

The work is handsomely printed, and the page is pleasing to the eye. It cannot fail to be a delight, as well as a useful instrument, to the possessor.

One word in conclusion. The actual sales of a volume of this kind necessarily come short of repaying the cost of manufacture. No publishing house can issue such a work unless protected by a subsidy. In the present instance the necessary amount was provided partly by The Concordance Society, partly by the editor and by members of his family. Few means of furthering literary study could be named that would be more serviceable than the preparation and publication of concordances to great poets for whom none at present exist; for instance, Browning. Here exists an opportunity for men of wealth who love the cause of letters—the endowing of future concordances to the great English poets.

W. STRUNK, JR.

Cornell University.

An Italian Reader, with notes and vocabulary, by A. MARINONI. Second edition, revised. New York: W. R. Jenkins Co., 1911.

An Elementary Grammar of the Italian Language, by A. MARINONI. New York: W. R. Jenkins Co., 1911.

The dearth of Italian text-books edited in this country has put American teachers of

Italian at a great disadvantage. The works available are very few in number, and their character, in general, is not such as to stimulate or even hold the interest of the student in whose hands they are placed. Professor Marinoni's excellent *Italian Reader* is therefore particularly welcome: its use can hardly fail to increase the value and the attractiveness of an elementary Italian course.

The book contains five stories and two sketches by modern writers, a passage from Ferrero's *Grandezza e decadenza di Roma*, and Carducci's oration at the unveiling of the monument to Virgil at Pietole. All the selections—except perhaps the *novelle* by Deledda and Panzacchi—are interesting and valuable in themselves and offer good material for linguistic study. The first story, Fogazzaro's *Idilli spezzati*, is admirably adapted for use with pupils who are just beginning the study of Italian: its language is very simple, and the pervading quiet humor and fine characterization hold interest even when the reading is very slow. The selections increase rapidly in difficulty. The style of Carducci, as Professor Marinoni says, is really "accessible only to the elect," and few students of Italian will be qualified to read his oration—or indeed the three preceding selections—with profit, until their first year of study is nearly over. I list in a footnote a few misprints which occur in the text.¹ These and other minor defects are specified here simply in the hope that those who are using the *Reader* will utilize these notes to correct their own and their students' copies, thus allowing the book to have its due effectiveness.

¹ Pages 20 and 21: for *Gaudria* (an error retained from the Italian edition) read *Gandria*; p. 28 line 13, period instead of comma after *Harriet*; 29.10: for *sua* read *sue*; 55.14: for *investi*, *investi*; 59.19: for *puntanto*, *puntando*; 73.28: for *cosi*, *cost*; 82.19: for *dela*, *della*; 87.12: for *uno*, *una*; 91.23: for *tarda*, *tavola*; 98.21: for *ella*, *alla*; 110.20: for *raccolti*, *raccolte*; 112.12: for *seterzi*, *sesterzi*; 114.29: for *alle*, *alla*; 120.26: for *quadriugghi*, *quadrugghi*; 122.14: for *ronzio*, *ronzio*; 123.25 and 124.11 and 125.16: for *si*, *si*. There is no good authority for printing a hyphen at the end of a line after an elided word, as *un'* (4 *ult.* and 40.29), *quel'* (44.27) and *n'* (87.14).